Question #1: In terms of its literary setting, N. Scott Momaday’s work initiated the Native American Renaissance as a literary phenomenon. What is the Native American Renaissance period? How is it defined? What are its characteristics? How does Momaday’s work, including TWTRM, fit into this category? How does the Native American Renaissance compare to those literary movements that have come before it?

Question #2: In TWTRM, N. Scott Momaday’s investigation and recounting of his Kiowa past can be seen as a personal enterprise, a grounding of himself. Ransom also says that “what Momaday himself has called his act of imagining for himself an identity as an American Indian is narrated in his mixed-genre masterpiece, TWTRM.” How does Momaday attempt to create an identity for himself in this work? How does this creation relate to our idea of what it means to be American? Does it change or alter the definition? How does Momaday's definition of “American identity” compare to that of his literary predecessors?

Question #3: Consider the tripartite structure N. Scott Momaday employs in TWTRM. Define each part of this structure. How does Momaday choose to order each of these tripartite sections? For what purpose? How do they, according to Ransom, “work sequentially to deepen historicality into the assumption and affirmation of cultural or tribal identity of the Epilogue?”

Question #4: Ransom’s title infers that N. Scott Momaday’s TWTRM is an act of “perpetuating remembrance.” How does Ransom define this term? How does this definition relate to Momaday’s act of storytelling in TWTRM? Also, how is this act of storytelling similar to and different from other techniques of storytelling that have come before him? In other words, when thinking about telling the story of “America” and what it means to be “American” how does Momaday’s technique compare to other literary works that have come before him?